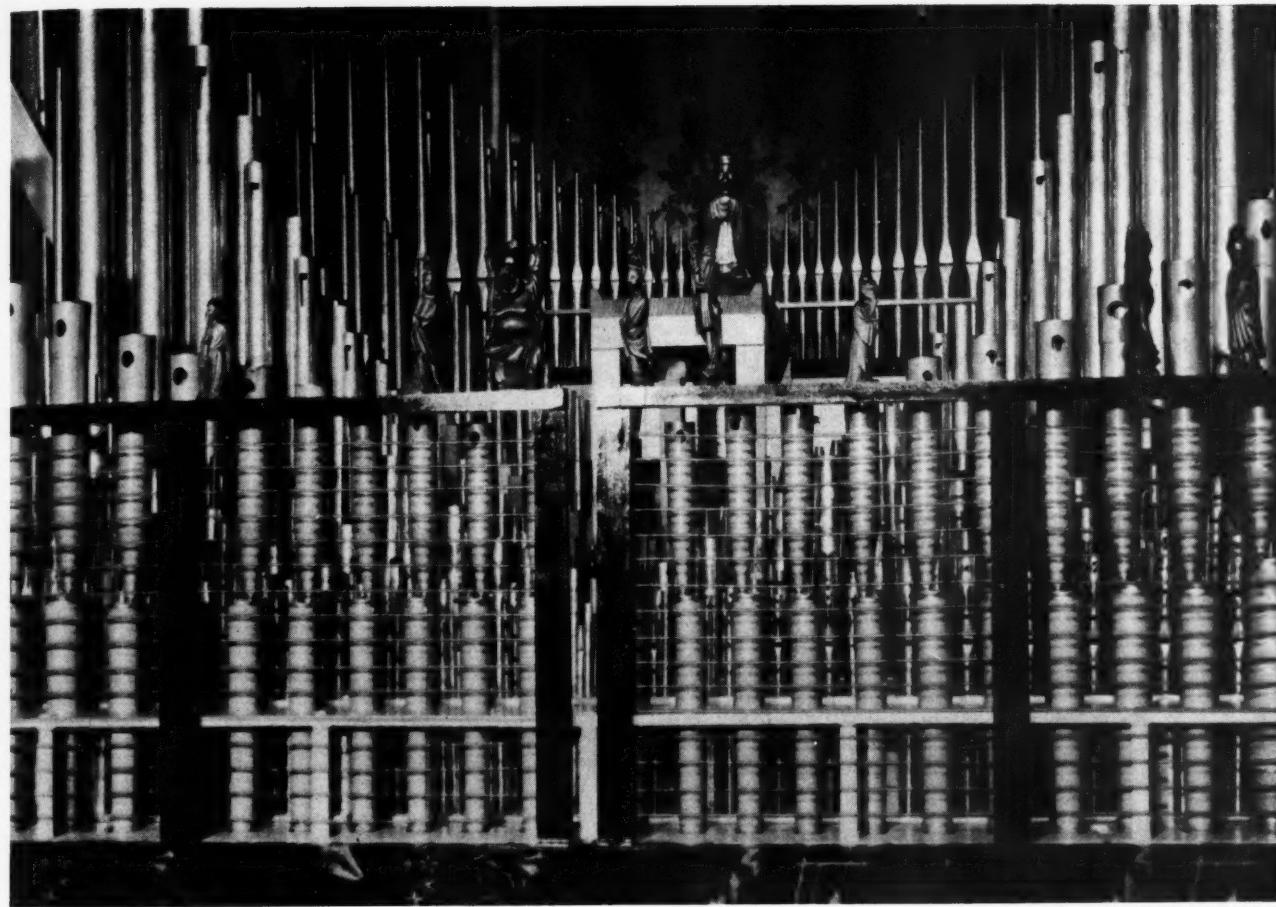


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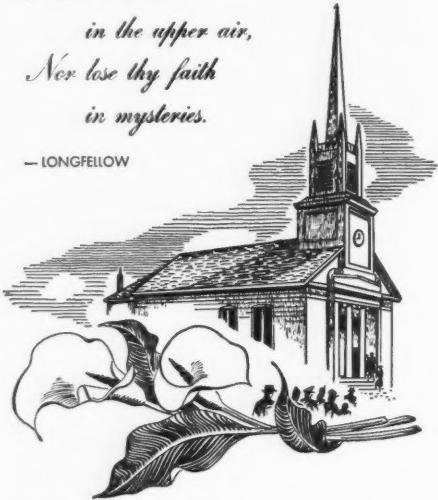
APRIL, 1943

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thy castles high and fair,
Rising and reaching
upward to the skies;
Listen to voices
in the upper air,
Nor lose thy faith
in mysteries.*

—LONGFELLOW



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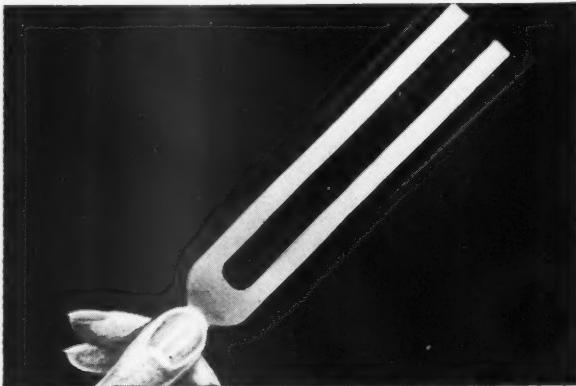
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REPERTOIRE AND REVIEWS

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Music for the Easter Season

AW3E—Richard Keys BIGGS: "Joy dawned again," Bf, 4p. s-s-a. e. (J. Fischer & Bro., 15¢). J.M.Neale text. A fine little anthem aside from its solving the man-shortage problem; melodious, sane but not humdrum harmonies, vital rhythm, and variety. Not too difficult to be added even at this late date, and worth doing everywhere. Wasn't it the women who came first to the sepulchre on Easter morning? Very well, let the women tell the story through this attractive music.

John E. WEST: *Old Easter Melody with Variations*, Gm, 8p. me. (Gray, 60¢). By this time this old tune should be known in every church; this organ number will be best appreciated when used in the same service with some other setting of the same music for voices. This must be an older publication but it's more than worth using now and for some years to come; the variation form is not objectionable here.

PATRIOTIC CHORUSES

CW5—Dr. Harvey GAUL: "Abigail Adams' Petition for John Adams," Af, 13p. md. 15¢. Text from her Feb. 8, 1792, letter to John Adams on his becoming president. This and the other two are all by J. Fischer & Bro., and all for women's chorus against or with a solo voice, and while the texts are such that they could be used in a liberal church, they are primarily not church music but secular. Here is a lovely piece of music with everything necessary for both musicians and audiences; the piano accompaniment adds a lot to the effect and helps the voices too. Abigail's text had better be corrected to the truth; strike out "ruler over" and substitute "servant for all." It's grand music, very grand. "A Quakeress Writes to Dolly Madison," 9p. md. 16¢. From Rebekah Hubbs' letter on settling the 1812 war. Here also is good music, never ugliness for no reason at all but always music inspired by its text, irrespective of an occasional passing dissonance. This one is on the quiet side, somewhat prayerful, fervent. "Margaret Fuller's Epistle and Gospel," G, 7p. me. 15¢. "Text taken from Margaret Fuller's 'Woman in the 19th Century,'" and it's not Biblical, as the title might suggest, but rather the creed of "one of America's leading feminists" of a century ago. Again the piano adds much; the music is musical, in spite of the mildly dissonant chords with which it begins. All three are a fine group for any concert; much too bad they are not available also for mixed voices, but the texts came from women so, thinks Dr. Gaul, women should sing them.

General Service Music

A3—Dr. Edward Shippen BARNES: "In Thy Name O Lord," Bf, 4p. s-a-b. e. (J. Fischer & Bro., 15¢). T.Kelly text. A smoothly-flowing, graceful anthem for the opening parts of the service; the accompaniment can make up for the lack of that fourth voice. Music any choir can do and any congregation profit by.

A—Walter L. BOGERT: "God of the years," Ef, 3p. e. (Schirmer, 10¢). J.G.Eldridge text. An anthem in hymn-like simplicity with lots of good things about it but no bluff.

A—Francis de BURGOS: "Psalm 90," Bf, 3p. e. (Birchard, 10¢). A combination of chanting and measured music, not requiring the time a straight setting would take, but giving something much better than a straight chant.

A5—Buxtehude, ed.P.Boepple: "Missa Brevis," Am, 21p. u. md. (Music Press, 35¢). Latin text. Merely to here catalogue this number should be enough; of course it's contrapuntal—music did not deteriorate into harmony until some

time after Buxtehude and Bach. Here we have "Kyrie," "Christe eleison," "Kyrie eleison," "Gloria in exsultis Deo," "Qui tollis." Calls for s-s-a-t-b.

AW3—Norman COKE-JEPHCOTT: "Peace of God," C, 3p. u. e. (Galaxy, 12¢). E.N.West text. An effective setting that doesn't flounder into the easy blunders of two-part chords in what should be three-part. Music and text combine famously.

*A—H.Hofmann, ar.G.J.Jones: "Sing to the Lord," Bf, 5p. e. (Galaxy, 15¢). Psalm 96. A simple praise anthem, easy to learn and effective for the congregation.

A—H. P. HOPKINS: "Come Walk With Me," Ef, 7p. s. e. (Birchard, 15¢). C.H.Esling text. A tuneful, appealing little anthem for any congregation with a taste for the simple and sentimental; volunteer choirs will do it well and enjoy doing it. What a relief to find a tune like this now & then.

A—Philip JAMES: "Te Deum," C, 11p. md. (Galaxy, 16¢). English text. Published in 1941 and probably written much earlier, for the dissonances are not uglinesses but contribute pungency; besides, they're confined to the accompaniment. It's a grand setting for every choir, one that should be universally used, for it will bear use every year for some decades to come. Too bad Mr. James ever stopped writing music like this.

A4+—Russell H. MILES: "Faith of our fathers," F, 10p. me. (Summy, 16¢). Hymn text. Here's a setting to give punch and dramatic conviction to the text, doing it very well and making an anthem that will be a contribution to any service. The parts are divided quite a lot so that for best effect the choir should be accustomed to such work.

A5+—Moravian, ar.H.Gaul: "Old Moravian Thanksgiving," Cm, 6p. u. md. (Galaxy, 15¢). 1607 text, not for our Thanksgiving service but a praise anthem for any service. A somewhat unusual anthem with passages of gripping intensity.

*AM—J.Parry, ar.W.H.Anderson: "A Prayer for These Days," Cm, 3p. u. me. (Birchard, 12¢). W.H.Anderson text. Quiet, prayerful music, with the voice-parts kept within easy range.

A—Stanley T. REIFF: "My Rock and Salvation," Bf, 8p. a. e. (Birchard, 15¢). Psalm text. Rather melodious and simple with a solo section that can be done by the junior choir.

A—R. Deane SHURE: "Anchored by the grace of God," Bfm, 9p. md. (J. Fischer & Bro., 18¢). Text based on Bible. An emotional anthem, quite often dramatic, sometimes lyric, as the text needs, with a bit of humming, some contrapuntal fugue-like passages, and a lot of variety. The minor key is not too funereal and the whole thing makes a fine anthem, especially for these days.

CW3—Clay SMITH: "All for America," G, 4p. e. (Summy, 15¢). E.V.Cooke text. A march-like, military-sounding anthem with good melody and rhythm to put it over; fine for any occasion when a patriotic anthem is in order. Piano accompaniment.

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A1—Dr. Leo SOWERBY: "*Benedictus es Domine*," C, 8p. o. e. (Gray, 15¢). Gray is getting good; maybe T.A.O.'s oft-repeated prayer for decent organ accompaniments to decent anthems is having its effect. What can be sillier than a piano or piano music in church? We'll answer: Nothing. And again, a unison setting; another step in the right direction. Know Dr. Sowerby's music? Then you know what he's certainly going to do to the harmony. Amateur voices can't get away with 'modern' (we're being generous) harmonies, but here the voices sing strongly and clearly in unison, and the organ does the rest. What the two together do is worth reproducing in every good church.

AW3—Dr. Leo SOWERBY: "*God Who made the earth*," E, 4p. md. (J. Fischer & Bro., 15¢). S.B.Rhodes text. A serious anthem in the earlier Sowerby manner before too many dissonances crept in, so that any of the better choirs can do it effectively and will enjoy doing it. Serene, scholarly music calling for competence in presentation.

*AM—C.Tye, ar.J.Holler: "*O come ye servants of the Lord*," Bf, 4p. u. e. (Gray, 10¢). English and Latin texts. Smooth, hymnlike, agreeable music well suited to men's voices.

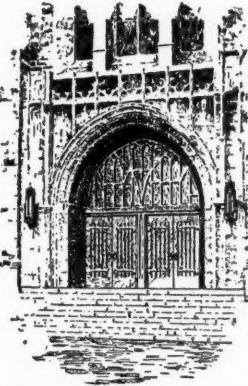
Some American Organ Music

Reviews by ROLAND DIGGLE, *Mus.Doc.*

• As I look at the new music on my desk I wonder if organists appreciate what the H. W. Gray Co. has done for them during the past decade. In these times when everything is so difficult we should show our appreciation in the only tangible way we can—that is, purchase some of these new publications.

First for every organist in the land is the *Second Set of Hymn-Preludes* by that master craftsman Seth BINGHAM; tunes are *Bethany*, *Bread of Life*, *Langran*, *Rathbun*, *Need*, *Olivet*. All are easy and can be made effective on any sort of instrument. Here is some really practical music that I recommend to you all.

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Next we have *Three Preludes on Welsh Hymntunes* by R. Cochrane PENICK that are along the same lines as the Bingham pieces. The tunes are *Joanna*, *Aberystwyth*, *Blaenbafren*—all well known wherever there is a Welshman. The first, usually sung to "Immortal, Invisible," is my favorite; it makes a great postlude. All three could be used as a suite and again I recommend them to you.

Then we have the jolly *Concerto in B-flat* by William Felton which has been admirably arranged by E. Power Biggs. The work is about the same grade of difficulty as the Handel Concertos and its 17 pages make it a nice length for recital use. The 11-page *Allegro* is followed by a 3-page *Andante* and the work closes with a cheery *Allegro*. I like the work very much and as it can well be used as service material I again recommend it to you.

Next we have the *Triptych* by August MAEKELBERGHE that was well received by many who heard it in manuscript. I must confess that I have been unable to work up any interest in it. The first number, *Dawn Again*, is an improvisation on Puer Natus Est. The second piece is called "*Softly along the road of evening in a twilight dim with rose*" and I can honestly say that the four pages of music are no worse than the title. The last number is *Twixt Darkness and Light*, an improvisation on Ton-Y-Botol, eight pages. The work is easy and I think you owe it to yourself to give it the once-over, for there is more than a chance you will enjoy the evening twilight dim with rose. I must try it again some twilight when I have had some Four Roses.

Speaking of Four Roses, perchance Virgil THOMSON had a bottle on his desk in Paris in 1922 when he wrote the *Pastorale on a Christmas Plainsong* which Gray had just published. I am quite certain that were I to play pages three and four at our midnight service the congregation would claim that not only was I drunk but that I was pickled to the gills. If Mr. Thomson could write this twenty years ago, a really contemporary composition of his would be something for the files.

From the press of J. Fischer & Bro. we have the splendid *Weinen Klagen* of Liszt, edited by Joseph Bonnet. I have always felt that this is Liszt's greatest organ work and have been surprised that it was not better known and more often played. Certainly this new edition will bring it to the fore and I shall be much surprised if it is not widely used, not only in recital but for service. The work is not difficult and I have found that it can be cut in half a dozen ways so as to make a five- to ten-page service prelude. This work should be in the library of every organist worthy the name. It is the sort of work you will enjoy studying, and even if you never play the work as a whole, and I confess it is too long, you will play part of it; of that I am sure. Mr. Bonnet has done an excellent job of editing and both he and the publishers deserve the thanks of organists everywhere for making this really great work available.

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T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

- Before Composer:*
- *—Arrangement.*
- A—Anthem (for church).*
- C—Chorus (secular).*
- O—Oratorio-cantata-opera form.*
- M—Men's voices.*
- W—Women's voices.*
- J—Junior choir.*
- 3—Three-part, etc.*
- 4+—Partly 4-part plus, etc.*
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:
c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice; medium-voice solo (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.*
- b—Building photo.*
- c—Console photo.*
- d—Digest or detail of stoplist.*
- h—History of old organ.*
- m—Mechanism, pipework, or detail photo.*
- p—Photo of case or auditorium.*
- s—Stoplist.*

● INDEX OF PERSONALS

- a—Article.*
- m—Marriage.*
- b—Biography.*
- n—Nativity.*
- c—Critique.*
- o—Obituary.*
- h—Honors.*
- p—Position change.*
- r—Review or detail of composition.*
- s—Special series of programs.*
- t—Tour of recitalist.*
- v—Photograph.*

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musical.

Obvious Abbreviations:
a—Alto solo. *q—Quartet.*
b—Bass solo. *r—Response.*
c—Chorus. *s—Soprano.*
d—Duet. *t—Tenor.*
h—Harp. *u—Unaccompanied.*
j—Junior choir. *v—Violin.*
m—Men's voices. *w—Women's voices.*
off—Offertoire. *3p—3 pages, etc.*
o—Organ. *3-p—3-part, etc.*
p—Piano. *Hyphenating denotes duets, etc.*

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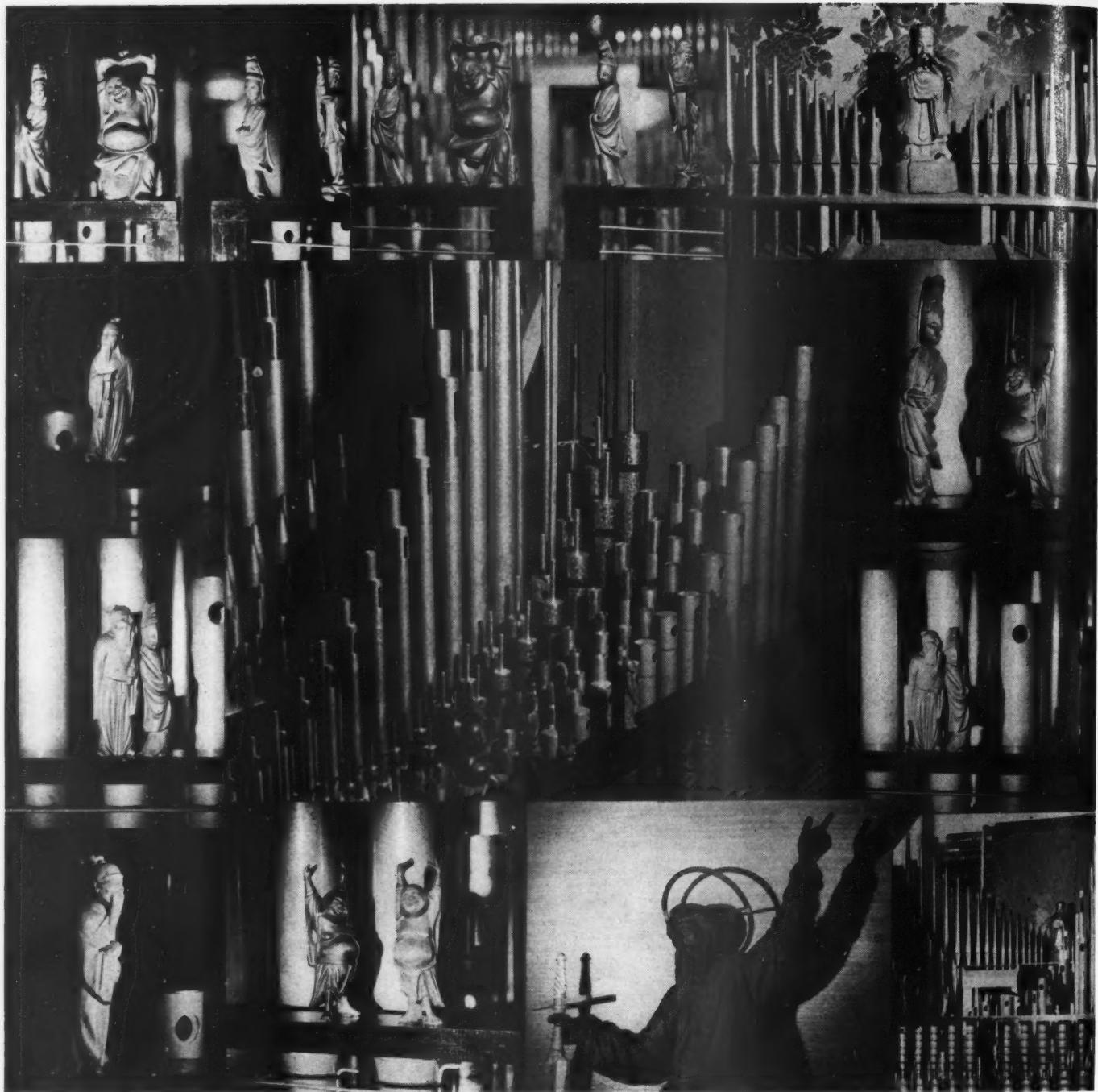
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ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



ERNEST WHITE'S STUDIO ORGAN

Standing all around the beautifully-finished pipework are innumerable miniature images of saints & sinners reflecting the pathos, or seriousness, or joy of music.

THE AMERICAN ORGANIST

April, 1943

Miniature American-Classic Organ

By the Hon. EMERSON RICHARDS

In the New York studio of Ernest White, built by Aeolian-Skinner

THE third decade of the twentieth century witnessed a revolution in the public appreciation of music. A revolution—not an upheaval. The bucketed wheel dug deep into the well of permanent music and brought to the surface the cool, clear classics of Bach and his predecessors. It was a revolution that rebelled against the forced, artificial sensationalism of an uninspired if energetic clamor that had ushered in the new century. We descended from the heights upon the dusty plains below, only to find ourselves looking back to the mountains.

In either history or art it is curious to note that the revolutionary leaders are either quite youthful or reasonably aged. The 'tween-years stick to the realities of the present. But youth has ambition and age has experience. United they spell revolution.

All this is by way of introducing to public view Ernest White's organ in his New York studio. Mr. White was one of the youthful revolutionaries who brought us back to the classic development of polyphony which had its summation in Bach. The Writer dug up the baroque organ and spread the discovery that this type of organ best interpreted polyphonic music; then G. Donald Harrison translated the spirit of the classic organ into a beautiful musical instrument.

When Mr. White came to St. Mary's as assistant to Raymond Nold, he found need for a practise organ. There are many services in the main church, so that the main organ was not always available to the musical director or his assistant.

Nothing shows up inaccurate playing, bad phrasing or faulty rhythm so relentlessly as a baroque organ, and Mr. White, being accustomed to doing things the hard way, decided upon a small baroque of Harrison design for practise and teaching.

Then came the tragic death of Raymond Nold and Mr. White became the musical director of one of New York's most interesting churches.

High up above the jumbled blatancies of 46th Street and Broadway in the adjacent Chapter House are apartments for the musicians. When Mr. White inherited his apartment it must have been a dingy and depressing habitation. But the new director was still the rebel, and having a flare for practical mechanics, he set to with hammer, saw and paint-pot and speedily translated the dusty flat into an eye-filling and colorful apartment that is completely out of the world around it.

Adjacent to the livingroom is the studio, a long, rather narrow, high-ceilinged room painted in warm though unorth-

The father of the American-classic organ herewith describes one of the newest examples of that school, owned by Mr. White who developed it in collaboration with G. Donald Harrison whose factory built it and whose hands & ears voiced and finished it.

odox colors which, with the furnishings, give one the impression of a Chinese Gothic atmosphere. The bamboo screens that contribute to this exotic atmosphere are not there just for decoration, but serve admirably to break up unwanted reverberation and tame what otherwise would be unfavorable acoustics in this form of room.

At one end is the console, while the organ occupies about a quarter of the room, at the other end. No case in the conventional sense shields the pipes. A low screen decorated in the Chinese manner covers the chest and action, which is set close to the floor, so that one standing in the room looks downward at most of the pipes. All are, of course, in full view and constitute a noble array of shining metal. The Harrison workmanship is beyond reproach and a real tribute to the metal-worker's art.

There is no swellbox and the whole organ is so designed that it will go into an ordinary apartment and is readily disassembled. We give here the present stoplist, but already additions are in contemplation.

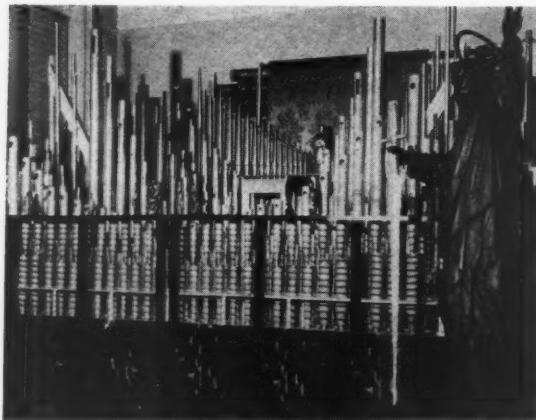
As would be expected, it is an instrument of brilliant color and sharp contrast. There is no rolling cathedral tone, but a scintillating shower of harmonics as clear and brilliant as a diamond. It fits the mood of classic music like a surgeon's glove.

The Pedal Organ is an artistic achievement in itself. Mr. Harrison believes that the Pedal is not just a bass to the manuals, but an independent division having an important message to tell in its own individual voice.

The 16' Quintaten has an harmonic development that gives the effect of the bite and color of an orchestral double-bass. It is an excellent example of one of Mr. Harrison's recently-developed distinctive Pedal voices. The 8' Spitzprinzipal is neither a flute nor a Diapason, but bridges the orchestral 16' with the brilliant upperwork and welds them together. The Rohrquinte 5 1/3' is an extension from the Nasat with an addition downward of twelve extra pipes. It not only helps to fill out the ensemble, but to broaden the general effect with its resultant acoustical 16' tone.

The 4' Koppelfloete continues the upward flight of the harmonic structure and acts as a fine solo voice as well. The

three-rank mixture is one of a new type of mixture in the Harrison line, consisting of stopped, tapered, and open pipes, this time at 4'-2 2/3'-2' and gives the impression of an 8' reed. The Grossnasat 10 2/3' is experimental and is wired from the Quintaten. It gives quite a good 32' effect and some day will probably have pipes of its own. The 16' Dulzian is a baroque reed with a short resonator. Miss Soosie would not like it, but it does something to the Pedal that is worth while.



IN MR. WHITE'S STUDIO

The organ stands at one end of a rather long room, console facing it at the other; note horizontal Pedal pipes at rear.

Mr. White has not named the manuals, but prefers to think of the whole organ as a Postiv in two sections. Manual 2 is the upper clavier and the foundation is the 8' Nason Flute. As Mr. Harrison originally made this stop, it had a quiet, woody flavor that imparted an old-world charm to any organ. But Mr. White had other ideas. He wanted a percussive effect to still further sharpen or accentuate the rhythmic line. Therefore he had this stop opened up to a point where it spits like an outraged cheetah. The result is that Mr. Harrison will not sell many Nason Flutes from the White example. And this is too bad, because the one in Columbia University is so different. Curiously enough, Mr. White has some of the foreign experts on his side and these authorities on baroque design insist that the speech imperfections of the old organs be recreated in the new ones, although those imperfections obviously are the result of age and not of design. When the Nason Flute is drawn with other stops of different pitch, the

spit disappears and its real function as the "double" to this division becomes evident.

The 4' Nachthorn is a gem—large-scaled open pipes with narrow mouths, it is not unlike a quiet, dignified Diapason. The Nasat 2 2/3' is a Koppelfloete of fairly large scale and excellent mixing quality. The Terz 1 3/5' is a true flute. Needless to say, the Nasat and the Terz enter into a great variety of contrasting color arrangements. The three-rank Scharff (22-26-29) breaks five times and thereby balances the tonal ensemble. At present its punch is of the Joe Lewis variety, almost a wallop, and Mr. Harrison is contemplating a reduction in power.

Manual 1 has an 8' Salicional for its foundation—not a small-scale string such as we know, but a large-scale pipe with more Diapason color than string. It has a refined, almost a respectable warmth as compared to its more radical company. These Salicionals are a favorite with Mr. Harrison, and when a pair of them find a place in a swellbox in a resonant building, the result is one of the most beautiful of quiet organ effects.

The 4' Rohrfloete is an excellent stop, useful both in solo and combination. The 2' Italian Principal is a large-scale pipe, the largest of any of the Diapasons in the organ and serves to carry the foundation ensemble. It is voiced on the brilliant side. The three-rank Fourniture belongs to the 8' series and is very full and organ-like. Beginning at 15-19-22 it breaks five times, so that at the top it is 1-5-8 or a whole octave below the normal foundation. In addition to its coloring effects, it is a power stop and adds a climax to the full chorus. The Krummhorn 8' is baroque in the extreme. Its short, narrow resonators give it a quality something between a light Clarinet and a Kinura. It does, however, add a sparkle and verve to the ensemble that is as interesting as it is astonishing.

The last stop to be mentioned is the Cymbelstern, the work of Mr. White himself. Apparently the classic organist and his audience like percussive effects with their organ music; consequently various types of percussions are to be found in baroque organs—drums are common, also a type of bell or gong tuned to the pitch of the keys were employed, not as our solo Chimes are used for melody effects, but to add a percussive effect to the manuals or pedals. Usually a group of about twenty gongs are nested within each other and a hammer arrangement hooked on to the trackers.

The Cymbelstern is another type of baroque percussion. It consists usually of a wheel mounted high up on the front of the case and made to revolve by the organ wind. The spokes of the wheel are frequently in the form of an ornate

NEW YORK, N. Y.
ERNEST WHITE STUDIO
Aeolian-Skinner Organ Co.
Installed, 1942

V-18. R-24. S-18. B-0. P-1174.
PEDAL 2": V-8. R-10. S-8.
16 *QUINTATEN 32
10 2/3 *GROSSNASAT 32
8 SPITZPRINZIPAL 32
*GEDECKTPOMMER 32
5 1/3 *ROHRQUINTE 32
4 KOPPELFLOETE 32
III MIXTURE 96
4-2 2/3-2
No breaks
16 DULZIAN 32
— Cymbelstern
GREAT 2": V-5. R-7. S-5.
8 SALICIONAL 61

4	ROHRFLOETE 61
2	ITALIAN PRIN. 61
III	FOURNITURE 183 15-19-22
8	KRUMMHORN 61
	SWELL 2": V-5. R-7. S-5.
8	NASON FLUTE 61
4	NACHTHORN 61
2 2/3	NASAT 61
1 3/5	TERZ 61
III	SCHARF 183 22-26-29
	*Tremulant
	COUPLERS 9:
Ped.: G. S-8-4.	
Gt.: G-16-4. S.	
Sw.: G-4 S-16-4.	

Adjustable Combinations: 10 controlling full organ, on either dual or

absolute system, devised and built by Mr. White (see June 1942 T.A.O.).

Crescendos 1: Register.
Blower: 1/4 h.p. Orgoblo.

*These registers are here given as they are to be in some future day when the war is over, but for the present they are constituted thus:

Quintaten has 12 pipes and borrows from the Nason Flute;

Grossnasat is entirely borrowed from the present Quintaten, with some fancy manipulation to atone for the missing pipes;

Gedectpommer borrows from Nason Flute;

Rohrquinte borrows from Nasat and adds 12 pipes;

Tremulant has been added in self-defense and affects both manuals.

mental star (hence the name Cymbal-star). As the wheel revolves the spokes strike in turn three bells of rather high pitch tuned to the notes C, E, G. The bells are normally less than 4" across the mouth for the C note. The effect is usually reserved for a climax, such as the last stanza of a hymn. Curiously enough, the bells seem to fit into any key and it produces an interesting musical effect that is neither ludicrous nor displeasing.

The console is a modest affair, although possessing more couplers than is usually indicated in this type of organ. Mr. White has recently added some electric combinations that do not move the stops—described in June 1942 T.A.O.

The organ as a whole is a faithful example of what a baroque organ should be—not a mere imitation, but embodying in its design the principles of classic thinking. Mr. White being both ambitious and resourceful undoubtedly contemplates further additions that will make it still more satisfying. As it is, the organ admits of playing the type of music for which it was designed, and with a voice so distinctive and with such complete satisfaction as to give a new interest and meaning to the music itself. As a practise instrument it is remorseless. Neither mistakes of note or phrase pass unnoticed.

For the serious work of teaching and preparation it is an ideal organ, but it also has its lighter side. It is good fun to experiment with the manifold possibilities of tone change and color combination that appear in endless variety. Because of the low wind-pressure employed, only 2", every stop blends harmoniously with every other stop. There are no prima-donnas.

This matter of blend is of vital importance. Coach Harrison wants no individualist upon his team. They all play together or out goes the offender. This likewise makes it possible to play modern music just as successfully as the classic variety.

The principles of blend and variety and pitch range for color combinations are the foundations upon which all good organs must be designed. Standing alone, this organ would not be the ideal for every church service, but it is an altogether worthy part of such an organ. And as it is, in the hands of an imaginative musician it would be better liked by the average congregation than the Victorian licenses of the romantic organ.

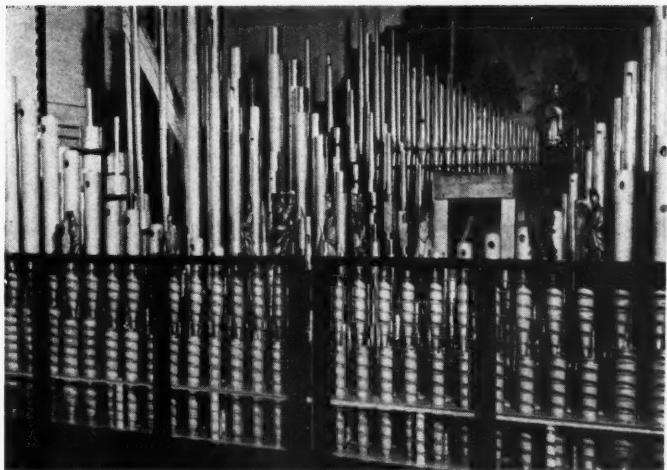
For the purpose for which it is used it is an ideal instrument. Its design is such that no large, unwieldy pipes are demanded. Its variety and plasticity are gained from pitch-change combinations involving a number of relatively small-sized pipes rather than attempts at blends between 8' unisons with their attendant space-consuming basses. Thus, what in results amounts to a lot of organ, can be placed in this relatively small apartment, and because of the simplicity of construction and weight factors, this organ can be readily moved if necessary.

Pipes of less than 8' length do not of necessity mean a shrill organ. The off-unisons create resultant tones of graver pitch that restores the balance and gives these organs a dignified ensemble, although on paper they lack the overwhelming 8' foundation.

So the revolution continues. The orthodox organ of another day plays the music of that era as it should be played. We accept it because it is the right interpreter of that music. Today that type of organ appears heretical in its revolutionary intemments. But the world was ever thus. The despised Bolshevik of yesterday becomes the winning ally of today.

ADDENDA

Mr. White has so planned and decorated the pipework of the instrument that it is a thing of beauty. He is a man of fine taste, a true artist in handling the visible. And his best efforts have gone into the layout & decoration of this organ. Being an expert photographer, all the illustrations herewith are his own work. The major ornament is the big saint, a really fine



THE ART OF ERNEST WHITE

Aeolian-Skinner built the organ and Mr. White made it a thing of beauty to the eye, unhampered by enclosure or casework.

wood-carving standing to the right of the organ; and there are a dozen or more miniature images, saints & devils, standing guard here & there & everywhere. We try to show some of these but it will take very close looking to get the full effect. The pipes themselves, virtually all metal, are things of beauty, polished to perfection and not a spot of paint anywhere to spoil the beauty of the natural metal itself. A fine organ-case is a thing of beauty, but this instrument, as laid out and ornamented by its owner, is more beautiful than any organ case I ever saw.—ED.

Rochester Adds Nave Organ

By DONALD S. BARROWS

The Author donates an addition to Christ Church, Rochester, N. Y.

A NAVE antiphonal division, added to the organ in Christ Episcopal Church, Rochester, N.Y., was dedicated Feb. 10, 1943. In the order of their importance, the objectives were: the encouragement of congregational singing, better synchronization between organ and choir at the start of the processional from the rear of the church and at the close of the recessional, and to permit antiphonal effects.

The main organ is at the left of the chancel, with console at the right, and the story of its partial modernization and enlargement was told and illustrated in December 1938 T.A.O. It is a three-manual with 43 voices, 53 ranks, 73 stops, 3,470 pipes. The 1938 console was designed without reference to a possible future nave division, other than a spare stop-key for a processional rank. In planning for the new nave division, it was found possible to install the nave stoptongues at the left end of the nameboard as shown.

As a sort of echo of the difficulties inherited in 1938, the new nave division in order to become a reality was obliged to inherit the Pedal Diapason, most of the Great division, about half the Choir, and the Cornopean pipes from the Swell of the organ installed many years ago in the attic of my residence. Only the 16' octave of the Pedal Gedeckt (a downward extension of the Clarabella) and four Mixture ranks are new. The Mixture actually has five ranks, deriving the Tierce from the Gemshorn, as the stoplist shows.

The nave division was finished and in use a few weeks before any of the case-work arrived for installation. Our first disappointment over the quoted long delivery of the case-work has been more than offset by the interest displayed by the congregation in an organ division without its ceremonial robes, and the opportunity afforded to photograph the complete division with and without its case. It required some cutting and piecing together of chests to place the pipes in



CHRIST CHURCH, ROCHESTER
New nave division furnishes the ideal solution to the processional problem;
another organ to see as well as to hear.

reasonably symmetrical arrangement, but the resulting appearance is not only satisfactory to us, but provides convenient access for tuning and maintenance, except for the completely exposed Cornopean, which, being outside the case on a projecting balcony or window-box, must be serviced from ladders. The front panels of the window-box are hinged to open downwards so that access can be had to the magnet armatures. As the pipes were not originally made for display, the tuning-slots are on the fronts of the pipes, and no effort was made to conceal the fact that the length of CC $\frac{1}{2}$ of the Cornopean is about halfway between the lengths of CC and DD.

The nave division is playable from the Great manual, and to permit its being played alone, without throwing off all the Great and Pedal stops and couplers, gang-switches were provided for all the circuits of these two chancel divisions. The

console photograph shows at the extreme left, over the Swell manual, fifteen stoptongues arranged in two rows for the thirteen manual and two 16' Pedal voices of the nave division. Just to the right are four coupler and cut-out tongues. From the left, the first when depressed couples the nave manual stops to the Great keys, and the nave Pedal stops to the Pedal keys. The second is a Nave Manual-to-Pedal coupler, which produces no audible result unless the first tongue is down. The third cuts out the entire main Great Organ with its couplers and the Great-to-Pedal coupler. The fourth cuts out the chancel Pedal Organ with all its couplers.

To play the main chancel organ normally without the nave, all four of these controls are up; playing the nave division alone, all four are down. To use a nave solo voice with Swell or Choir and chancel Pedal accompaniment, put down Nos. 1 & 3 and leave 2 & 4 up. To accompany on the nave division a solo voice on Swell or Choir, put down all four keys. To add the nave to the chancel, put down 1 & 2 and leave 3 & 4 up, but remember to play from the Great manual. This permits a gradual shifting of the weight of tone from one end of the church to the other, to suit the requirements during processions and recessions.

During fast antiphonal work between chancel and nave, all four controls are alternately up and down. A reversible, by piston and toe-stud, automatically aligns the four in one or the other position.

Above the four controls are three indicator-lights. The middle light shows that the independent nave blower is running and the nave reservoir full. The light at the left is an additional warning when the nave is coupled to the Great; the red light at the right warns when the Great stops are silenced.

Under the Swell keys at the left are the nave combinations and cancel piston. These nave combinations are adjustable but not from the bench, there being insufficient space for any direct-acting setter-mechanism; they are adjusted from a switchboard at the right of the console.

Study of the stoplist dispels any notion that this new division is an Antiphonal Organ of the usual contrasting scheme, or an Echo Organ. Being unenclosed and without Tremulant, it cannot produce any sentimental effects to divert attention from the primary purpose of a church service.

The scheme is that of a Great Organ of moderate size. Without the reed and minor voices, but with the Mixture, it is a characteristic Diapason chorus. Add the reed and the effect is thrilling, without being over-powering. Draw the reed and the Mixture alone, and you have a colorful answer to the chancel reeds.

It was originally intended to cover the openings in the casework with cloth in the usual manner but the pipework is so attractive to the eye that the cloth was omitted.

ROCHESTER, N.Y.	
CHRIST EPISCOPAL CHURCH	
Buhl Organ Co.	
ADDED NAVE DIVISIONS	
Donor,	Donald S. Barrows
Stoplist,	Mr. Barrows
Dedicated,	Feb. 10, 1943
V-10. R-13. S-15. B-4. P-828.	
PEDAL 4":	V-1. R-1. S-2.
16	DIAPASON 10x12 32w
	*Gedeckt 24w
NAVE 4": Unx.: V-9. R-12. S-13.	
16	Dulciana tc
8	DIAPASON-1 42 61m
	DIAPASON-2 45 73m
†CLARABELLA	tc 49w
	GEMSHORN 89m
	DULCIANA 56 85m

4	UNDA MARIS tc 56 49m
	<i>Diapason-2</i>
	FLUTE D'AMOUR 61w
	<i>Dulciana</i>
II	<i>Dulciana</i>
	12-15
V	†Mixture 244m
	12-15-17-19-22
8	CORNOPEAN 61r
	*Borrows 8 from the Clarabella; †borrows 12 from the Gedeckt; ‡borrows the 17th from the Gemshorn.
	Couplers 2: Nave Manual to Great and Nave Pedal to Pedal. Nave Manual to Pedal.
	Silencers 2: Great (including to-Great and G-P couplers). Chancel Pedal (including to-Pedal couplers).

Combinations 6: Full Nave (adjusted off the Bench).
Cancel 1: Full Nave.
Reversible 1: For alternating, to have either chancel or nave divisions on alone.
Blower: Orgoblo.
DEDICATORY RECITAL
Pescetti, Allegro
Bach, Old Year Has Passed
Saving Health to Us
Buxtehude, Prelude-Fugue-Chaconne
Simonds, As Now Declines
Vierne, Carillon
Reger, Benedictus
Gigout, Grand Choeur Dialogue
Karg-Elert, Marche Triomphale
Played by H. Maxwell Ohley, organist of Christ Church.

Anthems for Wartime Choirs

Listed by THEODORE SCHAEFER

Covenant-First Presbyterian Church, Washington, D.C.

COMPLYING with T.A.O.'s request for suggestions, Mr. Schaefer furnishes the following list of anthems and gives methods for dodging the difficulties when adequate performances in customary four-part form are impossible because of shortage of men. Mr. Schaefer "has not yet had to face a shortage of men—Washington's government workers and military personnel help on that score. Our present enrolment in the chancel choir is 49—21-13-5-10. Our chancel seats only 41 but there are some who work on alternate Sundays and that solves the seating problem. Of course there is a constant turnover," but the addition of a good voice for only a month or two is well worth the effort. Mr. Schaefer's list was prepared for the local Guild meeting but is worthy of a wider audience, and is here presented in alphabetical arrangement, slightly abbreviated, with his comments on performance. Says Mr. Schaefer:

"The list suggests anthems which may now be in your library or which you may wish to purchase, knowing that you can use them later on, in parts as the composers intended. Buying too many unison anthems, merely because of the present emergency, is likely to be a poor investment. The suggested method of singing these anthems is not in many cases the original intention of the composer but represents merely a feasible way of avoiding unbalanced four-part singing, without upsetting the composition's general structure." Key to publishers is hyphenated to the composer's name.

Andrews-g, Praise my soul the King of heaven; unison throughout.

Bach-h, Jesu Joy of man's desiring; chorale in unison throughout.

Billings-ui, When Jesus wept; round for equal voices.

Broughton-h, Dedication Hymn; a plainsong melody with interesting accompaniment; stanza 1 in unison, 2 in 3-part women's voices, 3 unison, 4 solo, 5 unison.

Cassell-h, Benedictus es Domine; unison.

Davies-hn, Had we but hearkened to Thy word; entire anthem can be used in unison.

Dickinson-h, Now our hymn ascendeth; first and last stanzas in unison, second as a solo.

Holst-g, Gird on thy sword O man; stanza 1 in unison, 2 with men in unison and contralto descant, 3 either solo with accompaniment or four solo voices, 4 unison.

Holst-l, Let all mortal flesh keep silence; stanza 1 as soprano solo, 2 bass or contralto solo, 3 omit, 4 in unison.

Howells-c, My eyes for beauty pine; unison.

ar.Lefebvre-l, Forever free; stanza 1 in unison, 2 contraltos in unison, 3 tutti unison.

Shaw-g, An Airman's Te Deum; stanza 1 in unison, 2 baritone solo, 3 soprano solo, 4 men in unison, 5 tutti unison.

Shaw-g, Praise God in His holiness; short anthem for s-a-b with some division of parts, but easy.

Shaw-hn, Worship; unison.

Thiman-h, Hymn of Freedom; stanza 1 in unison, 2 women in unison, 3 soprano solo, 4 tutti unison.

Thiman-hn, Immortal Invisible; 1 unison, 2 as written, 3 unison or solo, 4 tutti unison.

Thiman-hn, King of Glory King of Peace; alternate phrases by men and women in unison, last section unison.

Thiman-hn, Thy church O God; first two stanzas in unison; omit the third, or in parts accompanied, or solo voice accompanied; last stanza a-t-b melody against soprano descant; change text in stanza 4 to "still in might defending . . . increase our faith."

ar.Voris-h, See the Conqueror mounts in triumph; Easter or Ascension; unison.

Wesley-t, Lead me Lord; a solo voice and then simple 4-part harmony or tutti unison.

Williams-h, Benedictus Af; unison.

Williams-h, King's Highway; first three pages in unison, second section sopranos in unison or soprano solo, solo section in C for all contraltos or solo; finish in unison.

Williams-gc, Let us now praise famous men; memorial service; unison.

Mr. Schaefer also suggests using occasional numbers from the hymnal, arranged for variety of voices and not necessarily using the particular tune the hymnal suggests for any given text. And another especially valuable suggestion is the use of Dr. Riemenschneider's edition of Bach's Orgelbuechlein, having the choir sing the chorale melody in unison to proper English text, against which the organist plays the choral-prelude as written.

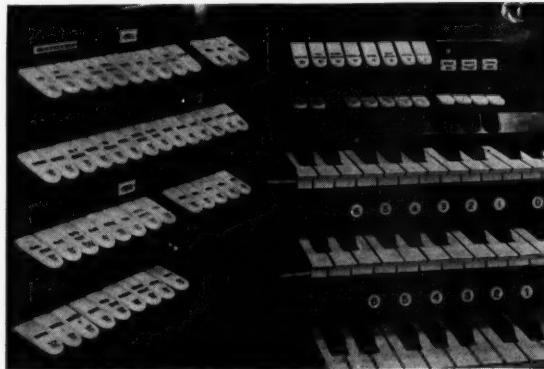
Must Use Meantone Intonation

By N. LINDSAY NORDEN

• I wonder if it ever struck those endeavoring to imitate the organ of Bach's time—as per the article on the Worcester Museum organ—that no matter what they do as far as construction is concerned, the organ will never have any flavor of the old classic organs unless it is tuned in meantone intonation. This was the intonation on all these antique instruments and incidentally sounds better on any organ than does equal temperament. Of course one is confined to the major keys of B-flat, F, C, G, D, and A, and the minor keys of G, D, and A, but so was the old music written for keyboards in this period. Perhaps the enthusiasts have not heard music in meantone intonation. They should certainly do so . . . Bach might have been most enthusiastic about an automobile, though he did not own one. Might he not also have been enthusiastic about swellboxes etc., had they then existed?

Toronto St. Paul's Organ

• Our thanks to Reginald Whitworth for some of the early history of the Casavant organ in St. Paul's Church, Toronto, described in our November 1942 issue. Lt. Col. George Dixon was visiting in Canada when his friend, Mr. Palmer, organist of St. Paul's, was considering an organ for the church then being built. Mr. Palmer persuaded St. Paul's to ask Col. Dixon to design the organ, which he did, in friendliest consultation with the Casavants. J. C. Casavant visited England and for a time was a guest in Col. Dixon's home. By his influence in British organbuilding circles, Col. Dixon enlisted the services of some of the finest voicers in England, from various factories, and such was the breadth of viewpoint of Casavant Freres that their work is now preserved in some of the voices of the St. Paul's organ. Space-limitations do not permit fuller details. Our thanks to Mr. Whitworth and Col. Dixon.—ED.



CHRIST CHURCH, ROCHESTER

New nave divisions are controlled by the stop tongues and pistons above and below the left end of the Swell manual

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Very Tough Sledding

MAYBE others may also wonder about some of the points raised by Mr. Thomas F. Burroughs in his letter to T.A.O. He finds the Collegiate Church confusing because no such denomination exists in his district. The Collegiate Church has nothing to do with any college or colleges but is a denomination in the same way as all the others—Baptist, Lutheran, Methodist, Presbyterian. And it will take a better man than I to tell anyone the difference between any of them in these enlightened days. Anyway denominationalism wrongly accents only one minor phase of Christ's teachings and it's better for humanity that all His teachings be treated with equal respect.

Mr. Burroughs also wants to know about such names as St. Bartholomew's, Church of the Epiphany, Holy Communion, and all the rest. For reasons just given, it seems best to erase all traces of denominationalism and get back to fundamental Christianity. However, most of such names as used in T.A.O. refer to Protestant Episcopal churches; if a Roman Catholic church is intended, we might accidentally mark it R.C. Accidentally. St. Patrick's Cathedral obviously is Catholic; no selfrespecting Protestant would call dear old Patrick a saint in any language.

That word Catholic gets T.A.O. in dutch with some readers. If I believed in the holy Catholic Church as the creed-repeaters say they do (I never say or even murmur that creed) I would attend the nearest Catholic church. But I happen to believe in the English language for English-speaking congregations, and I also dislike any form of dictatorship; so I attend the nearest thing to the Catholic service—which is, bless my soul, the Episcopal service. Anyway the Episcopalians have stolen everything good from the Catholics, kicked out the foreign tongue which nobody understands, and turned to the language of the congregation; and that I like.

Incidentally, I believe Christ was crucified, dead, and buried, but not that He went to hell, so I don't repeat that either. I think any child can tell any of us what is the true meaning of Hell, as well as the commonly accepted and proper meaning of Catholic church. And I don't like to get my words messed up with my ideas; I like one to fit the other exactly, so far as my vocabulary permits. I could make my Episcopal rector awful mad if I here said that anyway the origin of the Episcopal church was when old Henry wanted a divorce which the Catholic church would not give him, so he created an Episcopal church that would. Let not the Right Reverend Percy Chase Miller tackle me on this; I can answer most of the others but I can't answer him. He's too clever with words. Also he knows a lot more than I like to give him credit for.

I believe T.A.O. has a reason, generally a good reason, for what it does, even down to rather small detail. It's pleasant to have readers take it all seriously enough to question this or that.

Some readers don't like builders of the American-classic organ to go back into ancient history and use so many German names for registers, but Mr. Harrison (the ringleader in this phase of the business) does it because he heard some of these German registers, likes their particular tone, and tries

to reproduce it in his own modern examples. He voices the pipes differently when he names one a Trumpet, the other a Trompette. And he too is a man who has a reason for everything he does, down to the last detail. So we'd better let him alone. Can't dictate too much to an artist. Holds good for organbuilders just as well as for organists.

But T.A.O. prefers to stick to one standardized nomenclature. We don't like Bordun, Prinzipal, Octav, and Hoboe; we do like Bourdon, Principal, Octave, and Oboe. So when a name can be covered clearly by English, that we do. On the other hand, when dealing with a specific organ, as Senator Richards is doing this month, we let the original nomenclature stand in print as furnished (when it is) by the builder.

—t.s.b.—

Again we must fervently petition the help of all our subscribers, advertisers, friends, and enemies. Mr. Roosevelt's pet bureaucrats have so devastatingly pestered every small business in America that today we can't possibly get all our work done, and the innumerable letters I'd like to write in prompt response to those we receive just can't be written till devil knows when. I could turn a lot of them over to others in this office, but when they are things in which I personally am or should be interested, I like to wait till I can answer them myself.

In this case it's more blessed for me to receive than give, so send all the letters you have the inclination to write, but have a heart and don't, when responses fail to arrive on decent schedule, call me the names I rightly call Mr. Roosevelt and every other politician in this land of ours today.

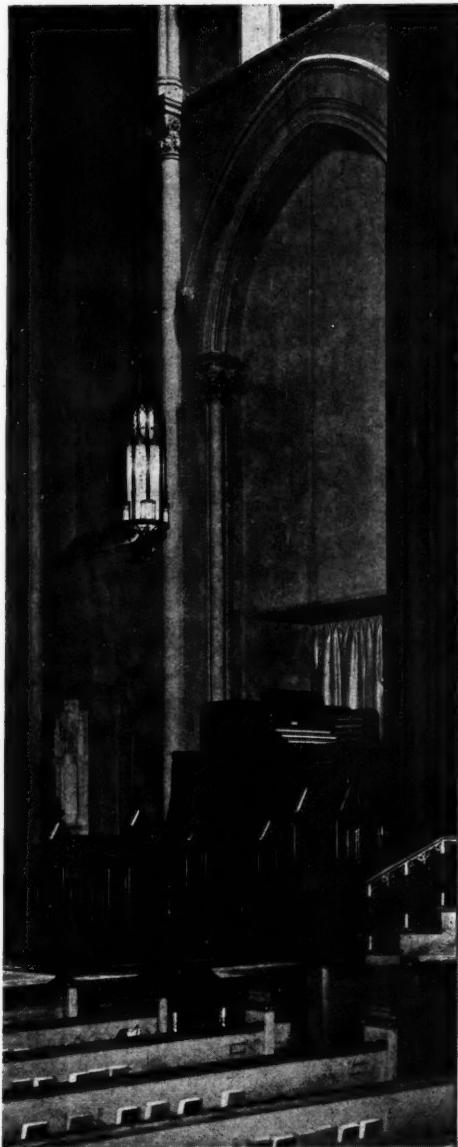
And while I'm at it, another warning. Space is limited by force today. We can't take space for words that don't say something to those who read. Whatever can be omitted, must be. Also we must always, from issue to issue, delay many minor items, important for the record of today's organ world; so if something of record importance fails to get into the issue it ought to be in, blame it on Roosevelt (like I do) and wait till the next issue, or two. If it's important for the record and you've sent it to us for that purpose, it will be put into print just as soon as space and other conditions permit.

It's a heck of a world, isn't it? You didn't make it that way. I didn't. We erroneously thought our business was merely playing the organ, or directing church music, or building organs, or publishing music. We forgot that none of these things could be decently done if America fell into the hands of a mob of Shickelgrubers, so we left politics to the politicians and labor-unions and now we're paying for our folly. Like it? I don't.—T.S.B.

Buxtehude Not so Bad

By RICHARD T. GORE

If Buxtehude's works were better known in this country, people would see that, while he is not of the stature of Bach, he is a great composer for the organ, that he had sides to his musical nature quite his own, that he summed up his period with as much universality and synthesizing power as did Bach, Brahms, Beethoven, or Lassus. I was lucky enough to be in Luebeck for the tercentenary Festival in June 1937; the week devoted to performances of organ, chamber, and choral works, some of them in the Marienkirche where



CHRIST CHURCH, ROCHESTER

Processional starts from room behind light-colored curtain at organist's right; main organ is at opposite side of chancel.

Buxtehude worked from 1667 to 1707, increased incalculably my admiration for this undeservedly-neglected genius. But so long as our knowledge of him is limited to the few pieces available in modern editions we have no right to dismiss him as an insignificant forerunner.

Granted, Handel's organ concertos are superficial in content: they were, after all, mere intermission entertainment; still they are so full of grace and sparkle and charm that they have a definite program value. And to many people, including myself, they are more entertaining than equally superficial music by more recent composers.

I don't get the point about a one-period program in referring to Carl Weinrich's Columbia University recital—January 1943 p.14. Is it not rather that Mr. Weinrich was playing a special program for an especially prepared audience? Naturally that would be the wrong program for the First Baptist Church in Scratchanle, Montana. But for a city audience, bored by the conventional program, it was in my opinion ideal.

Ernest White's Series

Recitals in the Church of St. Mary the Virgin, New York

• As announced in February T.A.O., Mr. White gave four February recitals to present the enlarged and revised Harrison organ; his programs will be found on February p.43. However, the merited formal critique is hardly possible, for the recitals seemed to be aimed so much at a presentation of the organ that the personal element of Ernest White performance was largely missing—a true instance of an artist's burying himself in something other than his own art. It's our guess that next winter's recitals will more than make up for all we lost this winter.

Since Mr. White was thinking of the organ first, we do the same. The 1933 original and 1943 revised compare thus: Voices—58-74, Ranks—73-98, a gain of 16 voices, 25 ranks, the Pedal gaining 9v, 16r, Great 6v, 10r, Positiv 2v, 1r; the Swell lost one voice, two ranks. Of the present 98 ranks, 43 are off-unisons, but the 8's are not exterminated; the manuals have 18 of them. Anyone knowing Mr. White's art will not be surprised at this; he distinctly has a head and he's still using it rather grandly.

Generally speaking, each program was split into two parts, the first using monocolored baroque effects, the second giving music for enjoyment, with much wider color ranges and some climaxes that were complete vindication of the St. Mary ensemble. Baroque color is only one color, no matter how we frantically try to vary it; it remains a foundation tone upon which is superimposed a variety of upper-partial work.

As Mr. White used it, the upperwork proved its artistic value, though I heard more of it than I could continue to enjoy, and more than Mr. White will probably again use in later recitals. In some of the Maleingreau he got effects that were truly thrilling in their grandeur, and all with perfect clarity. At the other extreme, the Dupre Cortege was as richly harmonic and appealing as the finest of pre-1930 organs could make it—a tribute to the versatility and sound artistic thinking of Mr. White. Another lusciously rich number was Vierne's Meditation, the Scherzetto following in delightfully fanciful contrast. This style of playing makes a complete artist and avoids the errors of those who go extreme in either one or another direction. Mulet's Tu Es Petra again showed great masses of tone, but all was perfectly transparent, and gripping.

Apparently Mr. White in making up these programs was somewhat in the shoes of an editor, giving many a hearing whether or not he himself personally approved or liked what they were saying; it made a surprisingly broad set of programs, from Couperin and Luebeck to Honegger and Simonds, with no school neglected.

Next winter's programs, with musical expression again taking major attention, a new organ minor, should be a musical treat no music-lover can afford to miss. An analysis of the organ is already prepared, for presentation as soon as present-day conditions permit.—T.S.B.

Worcester Museum Organ

By WILLIAM SELF

• While it is obvious that a swellbox gives many advantages, the Worcester Museum authorities wanted an instrument on which it would be possible to play the works of Bach and his forerunners in the way they sounded on the organs for which they were written. There was no desire to make the organ satisfactory for the works of later composers, since many instruments already exist in Worcester that were designed for this purpose. The location of the organ was not dictated by any desire that the instrument should not be seen. The beautiful court of the Museum offered no space for the pipes. I commend Mr. White's statement that one must have an understanding of the classic organ if he is to play it well. Instruments of this type have not limited the

performer but have opened to him new fields of true organ playing and artistic possibilities. The response of the public to concerts on these organs is indeed worthy of consideration.

Correction by JOSEPH BONNET

• An erroneous impression may be given by the way my friend Melville Smith comments on my address before the first recital, as reported on March p.60. I did not say that the nineteenth century gave rise to little of value in organ music, because I never thought so; I admire Mendelssohn, Schumann, Liszt, Brahms, Franck, Guilmant, Widor, etc. etc. too much to have said so. But I did say that we had been given a much greater amount of real organ music by Bach and his forerunners, and that it was quite legitimate to have organs devoted almost exclusively to the playing of this older music. And, by the way, we are today discovering so many new means of expression in this older music.

Don't be Frightened, Children

By PERCY CHASE MILLER

• My dear T.S.B., just as a bit of evidence—you don't need it—that I read, mark, learn, & inwardly digest the contents of each succeeding issue of T.A.O., I take up the pen to say that Mr. Dunham's Editorial in the February issue appears to be subversionary. As a teacher, he is not altogether satisfied with the attainments of many of his pupils; as head of a department, he finds not all candidates for positions as well qualified as he would prefer. We can understand this. But I can't understand his declaration that no one should enter upon a career in music unless he has "an overwhelming feeling that the tonal art is the only satisfying vocation." Few can start with such a conviction; that sort of a feeling comes afterwards, when a measure of success has been achieved. To expect the conviction before it is justified is to reverse the relative positions of the draught-animal and his concomitant vehicle.

Many youngfolk take up the serious professional study of music with no more lofty motive than because it is a kind of work they like to do, and because they feel, very properly, that one might as well enjoy his lifework if possible. Many others are captivated by the glamor of some one else's success, and if they find out later that the heights of achievement are beyond their reach, it is then too late. And a large number of these don't do so badly after all. They often make useful teachers, while he who has had too much success is often an impossible preceptor. It is proverbial that the draftee often makes as good a soldier as a volunteer, if not a better.

Let us remember the frog who fell into a pail of milk, but kept kicking and finally leapt to safety from a pad of butter. Mr. Dunham, I am afraid, would remove the frog before he had churned any butter at all and conduct the poor batrachian before a firing-squad at sunrise. "Music is an adventure for only those gifted souls who possess an indomitable purpose and will to make or create happiness of the most exquisite

quality for their fellowmen. Lacking such qualifications no one should enter the profession." Whew! Did anybody ever embark on any professional career with such ideas? Young people choose their careers, in music or any other field, in the hope of attaining a competence by doing congenial work; but who knows whether he is going to attain to more than mediocrity?

Mediocrity is not a "drug on the market"; it is the right & proper & normal status for most of us. To insist that one must be a supernal genius in order to be tolerated at all is preposterous. Hoping you are the same, I remain, Yours to command, P.C.M. P.S.: Do you want to see Miss Soosie shot? Or even half-shot?

Mana-Zucca, Biographically

By CLAUDE L. MURPREE

• Born in New York City, she gave a recital at the age of 4 and at 9 played a Beethoven concerto under Damrosch; studied under Lambert, Godowsky, Busoni, and Vogrich. In America she has appeared as concert singer, musical-comedy star, and actress. She has to her credit over a thousand published pieces in all forms. For some twenty years she has made Miami her home, it being a rendezvous for the musicians who go there in the winter. Her Mana-Zucca Music Club, dues \$10.00 a year, meets every Tuesday at 3:00, and such people as John Charles Thomas, Mischa Levitzki, Ray Lev, and your humble servant have appeared there. Among her compositions, I am principally interested in her two larger works—a very excellent Concerto, published c.1921, which she did with the New York Symphony that year; and her more recent Violin Sonata, which is very advanced harmonically. She was born Minna Zuckermann but later changed the last name around, for stage purposes. She has a 17-year-old son now in the University of Florida. She and her husband, Irwin Cassell, are delightful hosts and I've enjoyed my visits in Miami with them very much. I've done five programs for her Club: two with two-piano programs, one a cello and piano sonata recital, and two solo piano programs, the last one under the subject, Humor in Music. Six volumes of her Musical Calendar, for piano, have already appeared, and it was from them I extracted my transcriptions for organ. The Musical Calendar is a set of 365 piano pieces, one for each day of the year, published in monthly sets. [Mr. Murphree's transcriptions were recently published by Congress Music Publications, Miami. His comments herewith were written by T.A.O. request.—Ed.]

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Dr. William T. Timmings*American Composers: Sketch No. 23-B*

• In April 1935 these columns dealt with Dr. Timmings; the importance of recent works makes this revised article desirable. In a day when composers talk astonishingly but say nothing, it is refreshing to find those rarer geniuses who say a great deal without recourse to showmanship.

Dr. Timmings is organist of St. Paul's P. E., Elkins Park, Penna., to which he was appointed in 1922 and where he plays a 3-30 Austin installed in 1911, rebuilt in 1923, and directs an adult chorus of 12 paid voices, one rehearsal each week. He is also choirmaster of Trinity Reformed, Philadelphia, appointed in 1930, 3m Austin, choir of 30, three of them paid; St. Michael's Lutheran, Philadelphia, appointed in 1920, 3-30 Midmer-Losh organ, choir of 30, one paid; Temple Judea Synagogue, quartet of soloists; Glenside Reformed, choir of 15 volunteers; and, for his sixth church position, Immanuel Lutheran, also Philadelphia, 2m Tellers-Kent organ. He plays in St. Paul's for the morning services, in Trinity for the evening, and in the Synagogue Saturday mornings, his pupils and assistants doing the remaining playings.

Dr. Timmings was born July 4, 1895, in Kidderminster, England, came to America in 1911, became a citizen in 1917. He studied organ with Ueslma Clarke Smith, piano with Charles Espenhade, theory with G. A. A. West, composition with H. A. Matthews. His first church was St. Oswald's, Kidderminster, in 1909. In 1914 he went to Christ Church, Chestnut Hill, Philadelphia; in 1916 to Mt. Airy Presbyterian, Philadelphia; 1919 to St. Stephen's P. E., Bridesburg, Philadelphia; in 1920 to St. Michael's Lutheran, Philadelphia. From 1917 to 1919 he was in the U. S. army in France. He married Marthe Movin there in 1919 and they have two daughters, one studying voice and teaching piano, the other a promising young pianist. One of his chief delights is his 46' yacht, now tied up for duration.

He earned his F.A.G.O. certificate in 1927; in 1934 Muhlenberg College gave him the Mus.Doc. degree.

Dr. Timmings seems inclined to divide his compositions into two classes, those currently written, those written "during my previous existence." Let him speak for himself:

"Wrote conventional music from 1920 to 1933. Publishers seemed to want safe sellers. Can't blame them. I didn't want to write sellers so I quit writing in smaller forms and did a symphony and some string quartets. Didn't care what the publishers thought of that, since I did it for myself. Bought a yacht and built two sailboats in spare time, filled the cellar with machinery and left composition alone. Then wrote Arietta and Drifting Clouds as a birthday-present for a pupil, who, after some time, showed them to Henri Elkan of Elkan-Vogel. They wanted to publish them and I added Cameleon."

Published organ works:

Arietta (k, 1942, 50¢)
Badinage (t, 1929, 50¢)
Cameleon (k, 1942, 50¢)
Canzona (t, 1928, 50¢)
Concert Overture (uh, 1924, 75¢)
Curfew Melody (a, 1928, 50¢)
Drifting Clouds (k, 1942, 50¢)
Grand Choeur (uh, 1922, 75¢)
Melodie Impromptu (t, 1928, 40¢)
Paean (vl, 1927, 75¢)
Serenata (c, 1937, 50¢)

In manuscript: Elves, Toccata, and Tone Picture from 1922 to 1928, and from 1942: Fantaisie, Mosaic, Nebula, which, if the other 1942 publications can be a criterion,



Dr. William T. Timmings

ought to be published at once. The reviews that inspired this present comment here will be found on February 1943 p.29.

Richard Keys Biggs

• has written a Rhapsody on B-A-C-H, dedicated to Alexander Schreiner, and reproduced photographically direct from manuscript in 7x10 size; it is of moderate difficulty, looks interesting, is easy to read by this method of reproduction, and presumably copies can be had from the Composer, though no price is indicated on the copy.

Seth Bingham

• completed 30 years of service as organist of Madison Avenue Presbyterian, New York, in March, and a page of the March 14 calendar was devoted to a tribute to him by his minister, Dr. George Arthur Buttrick.

George Rawson Walker Morse

• was born Feb. 17, 1943, to grace the household of Marianne & Robert W. Morse, the latter the organist of All Saints Cathedral, Albany, N.Y.

Sergei Rachmaninoff

• and his wife became naturalized citizens Feb. 1 in the Naturalization Court, New York City.

Carl Weinrich

• has been engaged to conduct the organ and choral work of Princeton University for duration, with summer classes both there and in Columbia University to which he was recently appointed. Mr. Weinrich's tour for the current season under Bernard R. LaBerge management included sixteen engagements.

Perhaps You Can Help

• A reader learned of a vacancy for an organist and since he himself was not interested in it he put the facts on a postcard and sent them to T.A.O. That cost him one penny. T.A.O. in turn mailed those facts to about a dozen organists whose data filed with the Registration Bureau showed that not only would they be interested in that specific vacancy but also that that church would be interested in them. That cost T.A.O. perhaps a dollar or two in postage, stationery, and time. But it is a very real & practical service, not only to worthy members of the profession but also to a church in need of an organist. If you ever hear of a vacancy anywhere, any time, you can

help others if you send the facts to T.A.O. It will cost you a penny, it will cost us a dollar or two, but it will cost nothing at all to anyone else and certainly will help someone.

Portland, Ore.

• Lauren B. Sykes gave the dedicatory recital on the 3-43 Estey in his First Methodist Church Feb. 8; audience of close to a thousand.

Cantatas & Oratorios

• Sowerby's "Forsaken of Man" was given March 7 by Dr. Alexander McCurdy in Second Presbyterian, Philadelphia, Dr. McCurdy conducting, Claribel G. Thomson playing.

Philadelphia Guild Contest

• Penna. Guild conducts its third annual contest May 15 in Overbrook Presbyterian; candidates pay a one-dollar fee to help pay expenses, and 50¢ an hour for practise time on the organ. Elementary, intermediate, and senior contestants must play two pieces each, respectively.

Bach, Little Prelude & Fugue Em

Brahms, Lo How a Rose

Bach, Prelude & Fugue Em

Banks, Imaginary Folksong

Bach, Fugue D

Franck, Prelude-Fugue-Variations

Martha T. Brown

• died March 12 in Yonkers, N.Y., aged 73. She was born in Peekskill, N.Y., lived in Yonkers for 65 years; she had been organist of Holy Rosary Church, assistant at St. Mary's R.C., and teacher in St. Mary's School, all in Yonkers.

Claude E. Johnson

• died March 3 at his home in New York, aged 76. He was born in Erie, Pa., and after serving as organist in Cleveland he went to Stamford, Conn., and thence to New York where he was organist of Holy Cross P.E. and Chelsea Presbyterian. He was on the faculty of the National Conservatory and was the author of two books, Training of Boys' Voices and Twentieth Century Harmony. He is survived by his widow and a daughter.

WANTED

Old photos, literature and catalogues on theater organs. Copy of Whitworth's Cinema and Theater Organ, copy of Foort's The Cinema Organ. List what you have. Pvt. George J. Elles, Co.D, 2nd Bn., 127th Ord. M.B.D. Reg., Mt. Rainier Ordnance Base, Tacoma, Wash.

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He's in the Army Now

• "No organist has ever devoted himself more sincerely to searching out the riches of our heritage of liturgical music than has J. Harrison Walker. That's why one can safely say that a tremendous amount of the vital enlivening of St. Andrew's during the past two and one-half years is purely his. In addition to his musical achievements for this old parish, he has also served the rector, quietly and efficiently, as a full-time 'lay curate.' Because he and St. Andrew's have become such an integral part of each other, he shall—God willing—come back to us for future years of joyous service," says the Dec. 6 bulletin of St. Andrew's, Wilmington, Del. Mr. Walker is now Pfc. John H. Walker, at Camp Maxey, Tex. Marcia Terry is substituting during his absence.

"After finishing 'boot camp' at Paris Island I was transferred back to Boston on recruiting duty, and having my evenings and Sundays free, I'm carrying on my church work as usual. Doing the church work and a full-time job in the war effort is very stimulating and not nearly so tiring as school teaching," writes Harold Schwab, of Lasell Junior College and Union Church, Boston and Waban.

"The first week in December brought a gentle wind from the local draft board and it whispered that I would probably be called the first week in January. Under the circumstances it was necessary for me to move quickly, and I enlisted in the coast guard. I was sworn in Dec. 5 and left St. Louis Jan. 18. The church insisted upon



A MAY COMPOSER: No. 1
Dr. Leo Sowerby, St. James Episcopal, Chicago,
born May 1 in Grand Rapids, Mich.

my taking leave of absence and suggested that my assistants carry on; you can imagine how happy that expression of confidence made me," writes Paul Swarm, First Baptist, Decatur, Ill. (see Oct. 1942 T.O.).

"Our ship sank one Jap cruiser, probably

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sank one Jap destroyer, and set a Jap battleship afire while making a torpedo run on it. The machine-gun that I am on, shot down an enemy torpedo bomber and scored hits on others. We also shot down many enemy planes and shelled enemy shore positions constantly, a month or more before the savage night surface battle."—GEORGE HENRY DAY. No, not the organist & composer you know, but his son, 6'3", 21 years old.

Lauren B. Sykes

• of the First Methodist, Portland, Ore., enlisted in the Coast Guard and submits a photo of himself in the uniform of a U. S. Coast Guard Police. He mourns, "I get more response from blowing my whistle than from playing the organ—that is, more things happen!"

Van Dusen Club

• of Chicago heard Wilbur Held in recital at its meeting Feb. 2, Mr. Held using Birmingham's Twilight at Fiesole as his American number.

Newell Parker

• celebrated his 25th anniversary with Mission Inn, Riverside, Calif., Feb. 13.

Recommended... for These Times



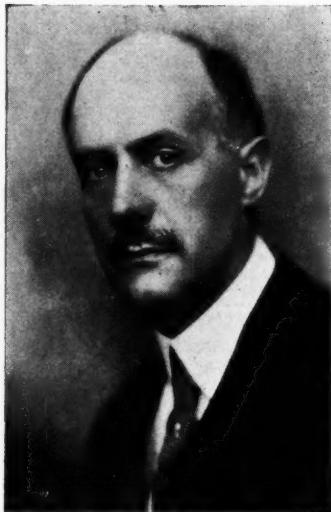
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A MAY COMPOSER: No. 2
Dr. Clarence Dickinson, Brick Presbyterian, New York, born May 7, Lafayette, Ind.



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- WALTER BLODGETT
Museum of Art, Cleveland
April 4, 11, 25, 5:15
Buxtehude, Prelude & Fugue Em
Gigout, Scherzo
Broughton, O Quanta Qualia
Handel, Minuet & Musette
Parker, Concert Piece 2
April 18 Arthur W. Quimby will return and play as guest recitalist.
- RICHARD T. GORE
Cornell University, Ithaca, N.Y.
April 9, 16, 23, 4:45
Second Three of Six Bach Recitals
*Prelude & Fugue A
Orgelbuechlein, Nos. 27 to 32
Concerto Am: Adagio

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Prelude & Fugue Bm
*Prelude & Fugue G
Orgelbuechlein, 36-40
Toccata-Adagio-Fugue C
Orgelbuechlein, 41-45
Toccata F
*Keyboard Studies, Part 3
Prelude Ef
Chorale from St. John Passion
Cornell Chorus, John M. Kuypers directing, will assist.
- EDWIN ARTHUR KRAFT
Lake Erie College, Painesville
April 14, 7:45
Bach, Prelude & Fugue Em
Christ Lay in Death's
Elgar's Sonata G
Macfarlane, Spring Song
Dethier, Allegro Giocoso
Parker, Canzonetta
Lemare, Toccata di Concerto
 - DR. ELMER A. TIDMARSH
Union College, Schenectady
April 4, 11, 25, 4:00
Dupre Program
*Cortege et Litanie
Carillon; Lamento; Final;
Spinning Song; Berceuse.
Four Stations of the Cross
Wagner Program
*Lohengrin Prelude
Siegfried Forest Murmurs

Parsifal Prelude & Good Friday Music
Tristan Traume, Prelude, Liebestod.
Easter Music

- *Malling, Easter Morning
Brahms, Rose Breaks into Bloom
Egerton, Easter Prelude
Ravanello, Christus Resurrexit
Tourneire, Alleluia
Mendelssohn, Spring Song
Palmgren, May Night
Jongen, Chant de Mai
Stebbins, In Summer
Gaul, Easter on Mt. Rubidoux
Fantasie on Easter Kyries
Dubois, Hosannah

Ten-Year-Old to Begin Organ Study

• Pietro A. Yon presented his pupil, Norma Verrilli, aged 10, in a piano recital Feb. 11 in the Yon Studio, New York. Norma is backed by three generations of musicians and Mr. Yon will start her in organ next season.

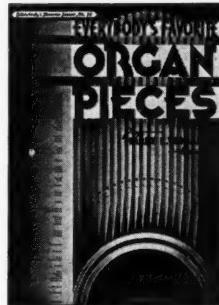
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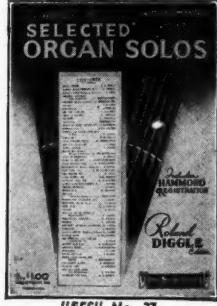
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Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise.



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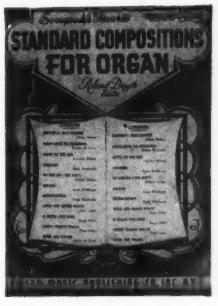


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Beside Still Waters (c)

"Lord's Prayer" (c)

"Magnificat & Nunc Dim." in C (h)

Passacaglia (j)

"Praised be my Lord" (ms.)

"Strife is o'er" (j)

Bells of Riverside (j)

Allegretto Amabile (c)

Voice of Tempest (c)

"Te Deum" (h)

Toccata on Leoni (j)

Vernon de Tar directed his choirs in the choral numbers; Joseph Bonnet and Hugh Porter played the organ solos; service sponsored by the Guild. Publishers indicated in parentheses.

• **DR. CLARENCE DICKINSON**

Brick Presbyterian, New York

February Services

*Haydn, Allegro and Andante

j. At Thy feet, Bach

Holy Lord God, Haydn

Bach, Song of Simeon

*Bach, Ten Commandments

Earth is the Lord's, Nikolsky

Lord we cry to Thee, Zwingli

Orensky, Largo

*Liszt, Thou Art the Rock

God is our refuge, Foote



A MAY COMPOSER: No.3

Philip James, New York University faculty, born May 17 in New York City.

Beneath the shadow, Dickinson

Foote, Allegro

*Davies, Heroic Melody

j. O Lord have mercy, Pergolesi

What of the night, Thompson

Hollins, Maestoso

• **GARTH EDMUNDSON**

First Presbyterian, New Castle

January and February Anthems

Bach, At Thy feet

Jesus Joy of man's desiring

Now woods and fields

Bortniansky, Sanctus

Clokey, Responses

Edmundson, Benedictus es

Prayer

Radiant morn

Gluck, Jesus the very thought

Himmell, Alleluia

Holst, Let all mortal flesh

James, Ballad of trees

LaForge, The Shepherd

Lutkin, Into the woods

Malotte, Lord's Prayer

Matthews, Lord is my Light

Nagler, In praise of heaven

Snow, Lord we beseech Thee

Tchaikowsky, Hymn to Trinity

Wesley, Lead me Lord

Organ is 4-50 Moller; choir a quartet augmented to 16 voices on occasion; twenty-minute prelude for morning services.

• **CHARLES W. FORLINES**

*Court Street Methodist, Rockford

February Services

*Mendelssohn, Son.2: Adagio

j. 23rd Psalm, Bro. James' Air

In heavenly love, Mendelssohn

r. Hear now our prayer, Bransford

Mendelssohn, Andante

Heavens are declaring, Beethoven

*Bach, Andante

Shadow of Thy wings, Andrews

off. Bingham, Twilight at Fiesole

*Moore, Herzliebster Jesu

j. O Savior sweet, Bach

Open our eyes, Macfarlane

off. McKinley, Cantilene

God is a Spirit, Scholten

Robert Baker

M. S. M.

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Buffalo, New York



A MAY COMPOSER: No.4
Gordon Balch Nevin, Westminster College, New
Wilmington, Pa., born May 19, Easton, Pa.

Franck, Grand Piece Andante
King of Love, Shelley
Hymn, Sermon, Recessional, Benediction,
Choral Response, Silent Moment, Organ
Response, Chimes.
• FLORENCE RUBNER
Bethany Lutheran, Erie, Pa.
Life of Christ
Dubois, Hosanna
Reuter, Draw Nigh and Take*
Go to Dark Gethsemane
Brahms, O World I E'en Must Leave
Reger, O Sacred Head
Bach, Come Sweet Death
Johnston-j, Resurrection Morn
Ravanello-j, Christus Resurrexit
Reuter, I Know That My Redeemer
Yon, Christ Triumphant*

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the life of Christ from His triumphal entry
... to Easter, with the reassuring message
that He lives again."

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January and February Choral Music
Gray, Te Deum
Mozart, O God when Thou appearest
Bach's Lord is a Sun and Shield

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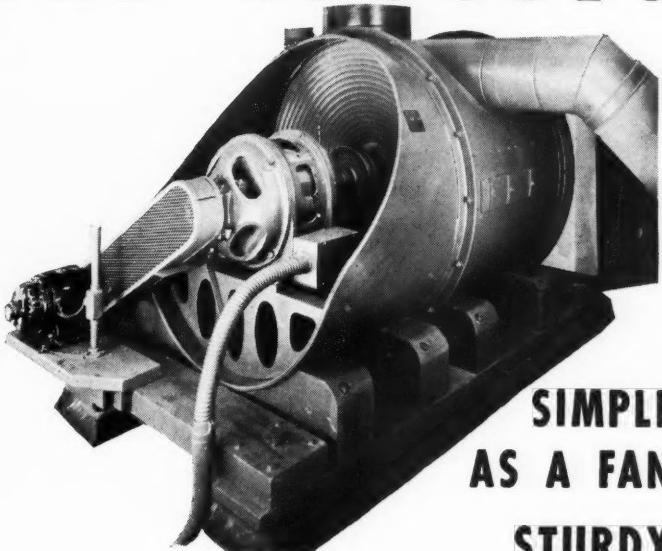
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Holst, Te Deum
Davies, If any man hath not
Williams, Magnificat
Martin, Hail gladdening Light
Bach, Blessing glory wisdom
Beach, Benedictus es Domine
Chapman, All creatures of our God
Williams, Nunc dimittis
Mendelssohn's St. Paul selections
Means, Benedictus es Domine
Mendelssohn, And Paul came
Parker's Hora Novissima selections
Brewer, Service
Williams, In the year that king Uzziah
Willan, Magnificat
R.V.Williams, Te Deum
Mead, Lord by wisdom hath founded
Arkangelski, O gladsome Light
Mozart, Litania Bf
Willan, Benedictus es Domine
Parker, Lord is my Light
Gounod, I am Alpha
Parker, Lord is my Shepherd
Holst, To my humble supplication
Wood, Magnificat
Haydn's Creation selections
Beach, Let this mind be in you

- PIETRO YON
St. Patrick's Cathedral, New York
March High Masses & Vespers
- *Rudnick, Sonata
- Missa Eucharistica, Yon
- Cor Jesu, Terry
- Guilmant, Toccata
- **Angelelli, Theme & Variations
- Panis angelicus, Yon
- Tantum ergo, Dubois
- Ballino, Finale
- *Asperges, Yon
- Missa Secunda, Hassler
- Scapulius Suis, Molitor
- **Ave Regina, Witt
- O sacrum convivium, Perosi
- Tantum ergo, Haller
- *Mass in C, Lotti
- Meditabor, Molitor
- **Ave Regina, Molitor
- Coenantibus Illi, Haller
- Tantum ergo, Yon
- *O Quam Suavis Est, Yon
- Justitiae Domini, Molitor
- **Ave Regina, Witt
- Ave Verum, Haller
- Tantum ergo, Haller

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A. Wagner Service

• Frederick Kinsley, Riverside Church, New York, for his March 14 afternoon service used the following Wagner selections:
 Lohengrin: Prelude
 Meistersinger: "Morning Hymn"
 Lohengrin: "All praise to God"
 Parsifal: Prelude
 Parsifal: "It is the sinner's tear"
 Parsifal: "A world sick with sinning"
Prizes

• Mutual Music Society Inc., 1270 Sixth Ave., New York, N.Y., announces a competition, closing May 31, for a church anthem suitable for offertory, and for piano pieces suitable for 2nd, 3rd, and 4th grades.

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 Washington, born May 31, Chillisquaque, Pa.

April Events

• Buffalo, N.Y.: Guild holds its annual organ-student competition in April, and May 9 a junior-choir festival.

Cleveland: Museum of Art, 4, 3:00, Maurice Kessler lecture on Ancient Music Instruments; 7, 8:15, Catherine Killiker Daniels recital.

New York: Grace Leeds Darnell, 23, 8:00, Dubois' "Seven Last Words," St. Mary's in the Garden.

Do.: Dr. Clarence Dickinson, Brick Presbyterian, 4, 4:00, Parker's "Hora Novissima"; 11, 4:00, Bach's "St. Matthew"; 23, 12:15 noon, Stainer's "Crucifixion."

Do.: G. Darlington Richards, St. James, 11, 4:30, Moore's "Darkest Hour."

Philadelphia: Walter Baker, First Baptist, 8:00; 4, Dvorak's "Stabat Mater"; 18, Bach's "St. Matthew"; 23, Dubois' "Seven Last Words"; 25, Handel's "Messiah," parts 2, 3.

Radio: E. Power Biggs recitals, Sundays at 9:15 a.m., e.w.t., over Columbia system; programs on March p.68.

Bach Festivals

• Berea's 11th annual festival, Berea, Ohio, April 30 & May 1, program on March p.66.

Bethlehem's 36th annual festival; May 14, 4:00, "Be not afraid," "I wrestle and pray," cantata, "Christ Lay in Death's Dark Prison"; 8:30, "Kyrie" Dm, cantata, "Take What Thine Is," "Sing ye to the Lord," cantata "Beautify Thyself My Spirit"; 15, 2:00 and 4:30, "B-Minor Mass."

Lakewood Three Arts Club

• presents Wilma Leamon, wife of E. L. Leamon of the Cleveland Scripps-Howard organization, in recital April 30 in St. Peter's Episcopal Church. The Club limits its membership to 275, requires an audition before the membership committee before accepting additions to its active membership (limited to 75), and uses its income for charitable purposes, such as the Red Cross, donation to the Cleveland Orchestra fund, etc. About \$2000. has been used by the Club to buy defense bonds and the proceeds from one concert, \$690., went to British war relief.

Easter Broadcast

• E. Power Biggs will be soloist with the Bach Cantata Club and Stradivarius Quartet in a national broadcast over the Columbia network on April 25 at 1:30 p.m., e.w.t., from the Germanic Museum of Harvard University, program to include Mozart's "Missa Brevis" in D and his Sonatas for Strings and Organ.

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**Past
RECITALS**

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• **GEORGE CATES**

Blessed Sacrament, Hollywood
Biggs, Grand Chorus Credo 3
Bach, Our Father Which Art
Franck, Adagio
Mendelssohn, Andante
Bach, In Thee is Gladness
Titcomb, Puer Natus Est
Rheinberger, Vision
Brahms, A Lovely Rose
Franck, Choralprelude
Sibelius, Finlandia selection
Nibelle, Ave Maria
Guilmant, March D

• *DR. C. HAROLD EINECKE
First Reformed, Muskegon
Campra, Rigaudon
Bach, Savior of the Gentiles
God's Time is Best
Prelude & Fugue Em
Weaver, Squirrel

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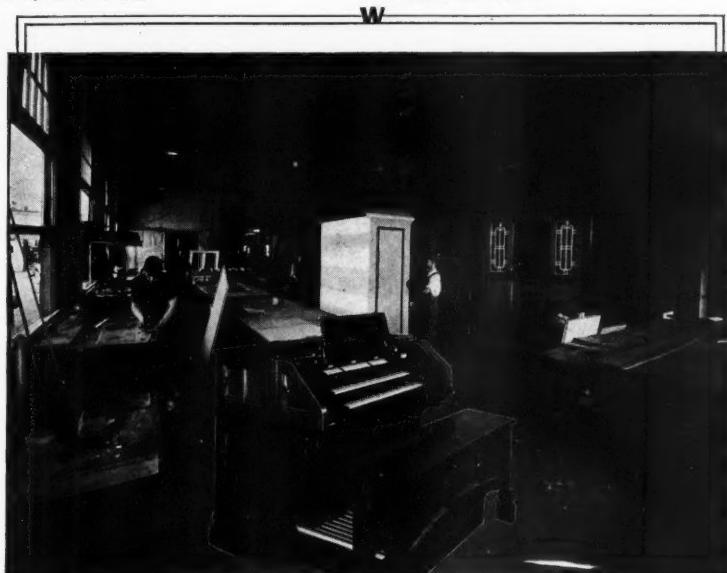
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- Fisk, Netherlands Prelude
Edmundson, Passacaglia
Valentini, Sym.1: Minuet
MacDowell, To a Wild Rose
McKinley, St. Catherine Fantasy
Dupre, Finale
• EDWARD G. MEAD
Miami University
Marcello, Psalm 19
Couperin, Benedictus; Fugue on Kyrie.
Bach, Three Choralpreludes
Mendelssohn, Son. 6: Mvt. 1
Karg-Elert, Now Thank We All
Mason, Dort Choralprelude
James, Meditation Ste. Clotilde
McKinley, Italian Hymn Fantasy
Cockey, Ancient Carol Intermezzo
Haussermann, Chorale Gm
Farnam, Toccata
• MARIAN REIFF
Westminster Choir College
Bach, Toccata F; In Dulci Jubilo.
Franck, Chorale Bm

- Purvis, Divinum Mysterium
Schumann, Canon Bm
Karg-Elert, Legend of Mountain
Mulet, Carillon-Sortie
• DR. LEO SOWERBY
Fountain St. Baptist, Grand Rapids
Sowerby, Madrigal
Carillon
Comes Autumn Time
Meditation on Picardy
Rejoice Ye Pure in Heart
Meditation on St. Vincent
Suite: Choral & Fugue
Arioso
Toccata
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- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Bows, extensions, etc.
B—BORROW: A second use of any rank of pipes (Percussion excluded).
P—PIPS: Percussion not included.
DIVISIONS h—harmonic
A—Accompaniment hc—high C*
B—Bombardie l—languid
C—Choir m—metal
D—Antiphonal m—mouth-width
E—Echo mc—middle C*
F—Fanfare o—open
G—Great pf—prepared for
H—Harmonic r—reeds
I—Celestial rs—repeat stroke
L—SoLo 2r—two rank, etc.
N—String s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Rueckpositiv t—tapered to
V—Positif t—tin
Y—Sanctuary t—triple
VARIOUS tc—tenor C*
h—bars u—cut-up
b—hearded uc—upper C*
h—brass unx—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
cc—cres. chamber wm—wood & met.
d—double z—zinc
f—flat —wind pressure
fr—free reed —diam. of pipe
h—halving on —pitch of lowest
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46—42—46-scale at mouth, 42 at top.
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2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of
circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale,
details, number of pipes.

*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c' is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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c"-6'. c"-3".

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